Dutch and Flemish Masters

of the

Fifteenth, Sixteenth and Seventeenth

Centuries.

JOHN C. RANKIN CO., PRINTERS,
34 CORTLANDT ST., NEW YORK.

VAN DER WEYDEN.

N. Y. PHOTOGRAVURE CO.

THE HOLY FAMILY.

CATALOGUE

OF

Mr. Louis R. Ehrich's Collection

OF

PAINTINGS

OF THE

Old Dutch and Flemish Schools.

ON FREE EXHIBITION

FROM

THURSDAY, JAN. 17TH, UNTIL TIME OF SALE,

AT THE

Fifth Avenue Art Galleries,

FIFTH AVENUE, NEAR 34TH STREET.

ROBERT SOMERVILLE,
AUCTIONEER.

ORTGIES & CO.,
MANAGERS.

THE SALE TAKES PLACE

AT THE

Fifth Avenue Art Galleries,

366 FIFTH AVENUE,

TUESDAY AND WEDNESDAY EVENINGS,

JANUARY 22D AND 23D,

At 8 o'clock.

THE J. PAUL GETTY MUSEUM LIBRARY

MESSRS. ORTGIES & CO. are pleased to announce that they have been engaged to dispose of this collection by public sale.

Constituting, as it does, the best general representative collection of the old Netherland schools in the United States, this sale should prove of especial interest to art Collectors and Museums. Every painting, in addition to its own intrinsic quality, bears Mr. Ehrich's ample guarantee of genuineness, and will be offered entirely without reserve.

We feel confident that this opportunity to obtain fine original examples of the great Masters whose art has received the endorsement of several centuries of critical recognition, and whose works are continually rising in the esteem of art-connoisseurs, will be abundantly appreciated.

THE contents of this Collection represent the selected best examples of some one hundred and seventy Dutch and Flemish paintings which, after many years of European search and research, I brought to the United States ten years ago. They have remained almost continuously in the Galleries of "The School of Fine Arts" of Yale College, and will now be sold *without reserve.*

I trust that the quality of these Paintings will call attention to the profound distinction between Old Pictures and Old Masters. It is not because these Paintings are *old*, but because they are the works of *Masters*, which must make them precious and admirable.

In forming my Collection I made constant use of the critical judgment of the best German and Austrian art Experts—whose written expertizations I largely hold,—and, in consequence, I feel justified in giving the following guarantee with every painting offered:

The GENUINENESS *of this painting is guaranteed—that it is an original, not a copy; that it was painted in the epoch in which it is placed, and that it is characteristic and worthy of the artist to whom it is attributed. Should this be disputed by competent expert authority, the painting is returnable to me within one year from date of sale at the price paid, plus interest at the rate of six per cent.*

LOUIS R. EHRICH.

PHOTOGRAVURES.

Cranach,	THE MADONNA
Denner,	HEAD OF OLD MAN
Droogsloot and Steen,	THE VILLAGE FESTIVAL
Frans Hals,	PORTRAIT
Van Goyen,	LANDSCAPE, FISHERMEN
Lundens,	THE HOUSEWIFE
Metscher,	THE LOVE LETTER
Paul Potter,	LANDSCAPE, CATTLE
Rubens,	THE VILLAGE DANCE
Teniers,	GROUP BEFORE VILLAGE INN
Van De Velde,	MILKING-TIME
Vander Weyden,	THE HOLY FAMILY
Wouverman,	THE HAWKING PARTY
Wynants,	THE WATERFALL

Photogravures by
The New York Photogravure Company.

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LOUIS R. EHRICH COLLECTION.

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CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Article is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, misdelivered, or lost, the undersigned are not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

ORTGIES & CO.,
MANAGERS.

ROBERT SOMERVILLE,
AUCTIONEER.

FIRST EVENING'S SALE.

FIFTH AVENUE ART GALLERIES.

TUESDAY, JANUARY 22D, 1895,

At 8 o'clock.

The First Evening's Sale embraces Numbers from 1 to 47 inclusive.

1

HOREMANS (Jan Joseph), . **Flemish School**

Born, 1717. Died, 1759.

Son of Jan Joseph, the elder. Was a good artist, skillful in composition and careful in execution. "His pictures, which have occasionally a slight analogy to those of Hogarth, are not uncommon in England."—*Bryan.*

The Dance

On canvas. 30 x 22.

SIGNED in full, lower left corner.

2

HEEM (Cornelis De), . . **Dutch School**

Born, 1623. Died, 1700.

An excellent painter of fruit and still life.

Fruit Piece

On canvas. 22¾ x 16¾.

SIGNED on table, left corner : **C. VAN HEEM.**

3

MOUCHERON (Frederic), . Dutch School

Born, 1633. Died after 1686.

He painted landscapes in the Italian manner. The cattle of this painting were put in by A. Van de Velde.

Forest Scene, with Cattle

On oak panel. 18 x 25¼.

4

BRAUWER (Adrian), . Flemish School

Born, 1605. Died, 1638.

This painting, although good in quality, does not do full justice to the masterly powers of Brauwer, as shown in some of his more important examples.

Smoking Party

On oak panel. 10 x 7½.

SIGNED, in centre, with **Monogram : A. B.**

5

DENNER (Balthasar), . German School

Born, 1685. Died, 1749.

The spirit of his work properly places him in the Dutch School. He was exclusively a portrait-painter, and in this department was the most painstaking artist that ever lived ; often, it is said, devoting three years to the painting of a single head.

This painting is one of the few (three in all) which I purchased in the United States. It belonged to the King of Holland, and then formed part of "The Aspinwall Collection." It is a fine example (a replica of the portrait in the Berlin Gallery), but it serves to bring into striking relief the most extraordinary qualities of the other DENNER of this collection, No. 78, which is one of the six great Denners in the world.

Head of Old Man.

On oak panel. 12¼ x 15½.

6

OSTADE (Adriaan Van), . Dutch School

Born, 1610. Died, 1685.

Sir F. W. Burton writes: "Adriaan Van Ostade's scenes are taken from the ordinary peasant life. The subjects are trivial, and dealt with from the comic and grotesque point of view, sometimes with needless coarseness. These less agreeable characteristics are, however, redeemed by artistic qualities of a high order—by consummate skill in composition, and taste in arrangement; subtlety of chiaroscuro, and refined delicacy of color; appropriate and never overstrained action in the figures, and precision, combined with breadth of handling. It is for these merits that the works of Ostade are justly prized. His earlier pictures are the coolest in tone; those of his middle period more golden, showing gradually the influence of Rembrandt."

The Hurdy-Gurdy Player.

On oak panel. 10½ x 9.

SIGNED on right: **A. OSTADE**, with date illegible.

7

CAPPELLE (Jan Van Der), . Dutch School

Flourished about 1650.

Exclusively a marine painter. His favorite subject is a quiet sea. "He painted river scenes and sea pieces with great delicacy. Of late years Van der Cappelle has become fashionable and his pictures now fetch considerable prizes."—*Bryan.*

Warship Getting under Way

On oak panel. 28 x 19.

SIGNED, lower right corner: **J. V. D. KAPELLE.**

8

RAVENSTEYN (Jan Van), . Dutch School

Born, 1580. Died, 1657.

A portrait-painter of great force and clearness. "He had an excellent knowledge of the palette; his lights and shadows are judiciously distributed, his coloring is clear and harmonious, and his touch broad and firm. He was scarcely surpassed in the particular branch of art which he practised by any of his countrymen, if we except Rembrandt, Hals and Van der Helst."—*Bryan.*

Portrait, Head of Woman

On canvas. 10½ x 14.

9

ZORG (H. M. Rokes), . . Dutch School

Born, 1621. Died, 1682.

"He attained great reputation for his pictures of subjects similar to his master, Teniers, representing interiors of Dutch apartments. The composition is ingenious, the design correct, the coloring warm and mellow, with good management of the chiaroscuro. They are very highly esteemed."—*Biog. Dictionary.*

The Kitchen

On oak panel. 22¼ x 17.

SIGNED in full, on barrel in centre.

10

HALS (Dirk), . . . Dutch School

Born, 1589. Died, 1656

Dirk Hals was the pupil of his famous brother Frans, but confined himself chiefly to the representation of convivial parties, where cavaliers and ladies are seen enjoying themselves at table, in the dance, or with music. His light pencil, his brilliant color laid on thinly over a greyish ground and sharply accentuated, suited the themes of his pictures.

The picture of this collection is an unusually brilliant example.

Cavaliers and Ladies

On panel. 40 x 29.

SIGNED, left side of garden door, with **Monogram.**

DENNER.

HEAD OF OLD MAN.

11

DOES (Jakob Van Der), . **Dutch School**

Born, 1623. Died, 1673.

His landscapes breathe the character of melancholy. He was known in Holland as "The painter of the 1,000 florin goat," because at an auction sale an amateur paid 1,000 florins for a picture by him representing a single goat.

Sheep and Goats

On canvas. 18 x 15⅜.

12

TENIERS (David), The Father, **Flemish School**

Born, 1582. Died, 1649.

As an artist he must be placed in the first rank. He formed his own original style, which was carried to such brilliant results by his son.

In the Tavern

On oak panel. 9½ x 12½.

SIGNED, on chair, with **Monogram.**

13

ECKHOUT (Gerbrandt Van Der), **Dutch School**

Born, 1621. Died, 1674.

Was considered the best pupil of Rembrandt.

Portrait of an Old Man

On canvas. 20½ x 27½.

14

VOS (De), ... **Flemish School**

Picture dated 1675.

I am not certain as to which one of the many De Vos artists this beautiful painting is to be attributed. It had been called "Tilburgh,' but recent search discovered the name and date.

Drinking and Smoking Party.

On oak panel.

SIGNED, lower left: **VOS, 1675.**

21

HAARLEM (Cornelis Van), . **Dutch School**

Born, 1562. Died, 1637.

Born at Haarlem, and hence called "Cornelis Van Haarlem." He enjoyed a very great reputation in his time, and his paintings are still highly prized.

Portrait of a Woman

On panel. 30 x 40.

SIGNED, lower left corner: **C. H. FECIT.**

22

SAVERY (Roelandt), . **Flemish School**

Born, 1576. Died, 1639.

An artist of prominence in the Netherland School.

A Winter Landscape

On oak panel. 29 x 18.

23

ORLEY (Barent Van), . **Flemish School**

Born, 1490. Died, 1541.

A prominent master of the early Flemish School. He spent many years in Rome, studied under Raphael, and evidently was influenced by Carpaccio.

The Annunciation

On oak panel. 9¾ x 15.

A. VAN DE VELDE.

MILKING TIME

24

KALF (Willem), . . . Dutch School

Born, 1630. Died, 1693.

A very skillful painter of still life, particularly of kitchen utensils, vegetables, etc. "His pictures are very highly finished, his touch is neat and spirited, his coloring clear and sparkling. His works are found in the best collections of Holland, where they are highly esteemed." "He was admirable in painting brass pots and earthen pans."—*Bryan.*

Still Life

On oak panel. 11 x 7½.

25

VELDE (Adrian Van de), . Dutch School

Born, 1639. Died, 1672.

Like Paul Potter, Adrian Van de Velde died young; and, like Potter, he made a specialty of cattle-painting. Potter has more force, Velde more sweetness. An idyllic sentiment pervades his pictures.

"The pictures of Van de Velde are full of truth and nature. In the choice of his subjects, the agreeableness of his scenes, and the excellence of his coloring, he has hardly been surpassed by any of his countrymen. Though his landscape is confined to the pasture in which cattle are grazing, it captivates by its truth and simplicity. His skies are clear and brilliant, and his pictures exhibit a sparkling glow of sunshine almost peculiar to himself. He was careful to depict the effects of light upon every particular object, and happily expressed its effect through the branches of the trees, on the surface of the water, on his cattle, and every part of his scenery. His figures and animals are designed with remarkable correctness and precision, with great life and spirit in the action and attitudes. His pictures are deservedly held in the highest estimation, and are only to be found in the choicest collections."—*Biographical Dictionary.*

Milking Time

On oak panel. 20 x 15.

SIGNED, on fence, left: **A. V. VELDE.**

26

MIEL (Jan), . . . **Flemish School**

Born, 1599. Died, 1664.

His paintings show the Italian influence to a very high degree. His works are always interesting, his drawing and execution good.

The Scaling Ladder

On canvas. 26 x 20.

SIGNED on white paper on ladder: **IN. ANRG. MIEL.**

27

KONINCK (Salomon), . **Dutch School**

Born, 1609. Died, 1668.

A distinguished pupil of Rembrandt. "His works possess great merit, but they are rarely seen outside of Holland."

Head of Old Man

On oak panel. 10 x 12.

28

NEER (Artus Van Der), . **Dutch School**

Born, 1619. Died, 1683.

A great colorist. A master who succeeded as well in painting night-effects as in the portrayal of quiet sunny scenes.

"He sometimes painted sunsets in which the glowing richness and harmony of his coloring approach the excellence of Rubens and Rembrandt."—*Spooner*.

A Lurid Sunset

On oak panel. 29 x 23.

SIGNED, lower right corner, with initials.

29

HERP (G. Van), . . Flemish School

Born, 1614. Died, 1677.

Is supposed to have been a pupil of Rubens. Nagler points out that he must have been an artist of considerable reputation in his time, inasmuch as one of his paintings, belonging to H. Wiermann, Amsterdam, sold for over two thousand florins. Attention is directed to the splendid qualities of this example.

The Carouse

On canvas. 27 x 20.

SIGNED faintly, lower right corner: **HERP.**

30

SNAYERS (Peter), . . Flemish School

Born, 1593. Died, 1670.

Was the best painter of scenes from military life in the whole Netherland school. Many of his scenes are taken from episodes in "The Thirty Years War." "His pictures are well designed, his composition ingenious, his pencil free and delicate, and his coloring rich and harmonious, approaching that of Rubens. He particularly excelled in battles and huntings, in which his figures and horses are designed and painted with great spirit and animation. Rubens extolled his talent, and Van Dyck painted his portrait among the eminent artists of his country."—*Biographical Dictionary.*

The Skirmish

On oak panel. 19 x 15.

SIGNED, lower left corner, name illegible: 1666.

31

LEEUW (Peter Van Der), . **Dutch School**

Born, 1644. Died, 1704.

A pleasing painter of cattle in the style of Adrian Van de Velde. His works are often mistaken for the productions of that master. "His touch and coloring often closely approach the excellence of Van de Velde."

Landscape, with Cattle

On canvas. 19 x 14½.

32

HALS (Frans), . . . **Dutch School**

Born, 1584. Died, 1666.

Students of Dutch Art have gradually come to realize that one of the great representative art-geniuses of the world was FRANS HALS. "Of the host of distinguished painters in that branch of art who practiced in the Netherlands in the first half of the XVII. century, he stands forth as the first, Rembrandt only excepted."

The small paintings by HALS are exceedingly rare.

The Toper

On oak panel. 8½ x 10.

SIGNED with **Monogram.**

33

NICKELEN (I. Van), . **Dutch School**

Born, 1649. Died, 1716.

A talented landscape painter, who generally introduced buildings.

The Old Hotel De Ville, Amsterdam

On canvas. 31 x 26.

SIGNED, lower right side: **ISAAK VAN NICKELEN, 1675.**

CRANACH.

THE MADONNA.

34

CRANACH (Lucas Sunder), **Old German School**

Born, 1472. Died, 1553.

Was generally called "Master Lucas" by his contemporaries. Cranach, in his own day, was rightly esteemed as one of the greatest painters. Then, as now, his works were sought and prized. "His characteristics are a naïve and child-like cheerfulness, and a gentle and almost timid grace." Until about the year 1530, Cranach's signature on his paintings was a dragon with upraised wings; in his later paintings the wings on the dragon are folded.

The Madonna

On canvas. 13½ x 19½.

SIGNED, upper left side, near angel's hand, with **Dragon.**

35

WYCK (Thomas), . . **Dutch School**

Born, 1642. Died, 1677.

"His pictures are well composed, his coloring is warm and transparent, his pencil bold and free, and he had an excellent knowledge of the chiaroscuro, which enabled him to give his objects a fine relief. His distances show a charming truth of perspective."—*Spooner.*

The Physician

On oak panel. 13 x 10.

SIGNED, on edge of book, lower left: **T. W.**

36

FONTAINE (P. De La), . **Flemish School**

Born, 1758. Died, 1835.

Although born in France, yet his style and subjects are wholly Flemish. He painted interiors of churches in the style of Steenwyk and Peter Neefs. He was so excellent an imitator of those masters that his works are much esteemed.

Church Interior

On oak panel. 20¾ x 24½.

SIGNED on stone in centre: **P. F.**

37

STEEN (Jan), . . . **Dutch School**

Born, 1626. Died, 1679.

Was the proprietor of a brewery, and led a wild, riotous life. He was, by far, the greatest humorist and satirist of his school, frequently descending to coarseness. Late in life he occasionally painted large single figures of which this painting is an example. It probably served as a sign-board for a beer-house.

The Jolly Toper

On canvas. 25 x 33.

38

OSTADE (Isaak Van) . **Dutch School**

Born, 1621. Died, 1649.

Brother and pupil of Adriaan. "He had equal ability in representing figures and landscape, and he combined both with masterly skill. A large proportion of his best pictures are in England, where he was appreciated long before he met with much recognition abroad."—*Bryan.*

Landscape, with Ruined Tower

On oak panel. 17 x 13.

39

SAFTLEVEN (Herman), . **Dutch School**

Born, 1609. Died, 1680.

Brother of Cornelis (see No. 42), was a pupil of Van Goyen, but totally unlike him in style. "He diligently studied nature and painted the most picturesque views on the borders of the Rhine and the Meuse. He decorated his pictures with numerous figures and boats, which are correctly drawn and touched with great neatness and spirit. His coloring is clear and transparent, his skies light and floating, and his distances recede with a pleasing natural gradation. His works are highly esteemed and are found in the choicest collections."—*Biog. Dictionary.*

The Rhine

On canvas. 53 x 44.

PH. WOUVERMAN.

THE HAWKING PARTY.

40

CAMPHUYSEN (Govert), . Dutch School

Flourished about 1650.

The paintings of Camphuysen have, in recent years, increased greatly in public esteem, and they are eagerly sought by European Galleries.

Farm House Interior

On oak panel. 21 x 16.

SIGNED, under left foot of table: **G. CAMPHUYSEN.**

41

GOYEN (Jan Van), . . Dutch School

Born, 1596. Died, 1656.

Whoever learns to love Dutch Art will especially learn to love the work of Jan Van Goyen. The father-in-law of Jan Steen,—the teacher of Solomon Ruysdael, of Nicolas Berghem—Van Goyen was in the closest relation with the greatest masters of his time.

The Water Gate of St. Catherine, Delft

On panel. 20 x 17⅛.

SIGNED on barrel in the water, with **Monogram.**

42

SAFTLEVEN (Cornelis), . Dutch School

Born, 1606. Died, 1673.

He painted in the style of Brauwer and Teniers. "Though his coloring is less clear and harmonious, and his pencil less delicate and spirited than in the productions of the two eminent artists whose style he followed, his pictures are esteemed and thought worthy of a place in the best collections."

Interior: Old Woman Spinning

On oak panel. 22 x 18.

SIGNED on floor, right side, with **Monogram.**

43

HELST (B. Van Der), . Dutch School

Born, 1613. Died, 1670.

Dr. Waagen says of Helst: "He is by far the most renowned of the Dutch portrait-painters of this period." Sir F. W. Burton, of "The National Gallery," writes: "Portraits by Van der Helst are faithful transcripts of nature and full of character. He bestowed special care upon the hands of his subjects, nor was he less attentive to the discrimination of stuffs. His painting is solid and firm."

Portrait of a Sculptor

On canvas. 29 x 35.

44

WYNANTS (Jan), . . Dutch School

Born, 1600. Died, 1679.

Wynants was the first great landscape-painter that Holland produced. His paintings are so characteristic, he was associated as teacher or artist with so many great masters of his time, that his name soon became dear to every lover of the Netherland School. Sir F. W. Burton, of "The National Gallery," writes: "In the choice of his subjects, Wynants shows a preference for open scenery, where a sky of summer-blue is broken by illuminated cloud masses. Or he loves the borders of the forest where mighty tree trunks, smitten by past storms, still extend some gnarled branches across the sky. In such scenes Wynants is particularly attractive. They give us the poetry of form and light, as Ruisdael's deep pine forests give us that of gloom of solitude."

In this painting the connoisseur cannot but be struck with the extraordinary resemblance to Jacob Ruysdael.

The Water-Fall

On canvas. 29 x 33.

SIGNED, lower left corner, with **Monogram**, not clearly legible.

45

MÖLLER (Anton), . Flemish School

The signature alone has made it possible to properly attribute this painting. Nagler mentions an artist of considerable talent, A. Möller, born at Königsberg 1560, died at Danzig 1620. It is exceedingly unlikely that this Möller was the painter of this picture. It shows strong Flemish influence, and stamps Anton Möller as an artist of a very high rank.

The Ball

On canvas. 39½ x 31.

SIGNED on tablet fastened to armor case: **ANTO. MÖLLER.**

46

POTTER (Paul), . . Dutch School

Born, 1625. Died, 1654.

The greatest cattle-painter of the Dutch School. "In his moderately sized pictures he was at home among groups of cattle which pasture, or lazily ruminate, on scarcely undulating ground, under a summer sky. Each of these pictures is a true work of art, a perfect whole, well thought out, harmonious in composition, every part exactly filling its place, whether in mass or line, in perspective, or in rhythmical play of light and dark. Light and atmosphere are never wanting."—*Sir F. W. Burton.*

The close resemblance of the treatment of the animals and trees in this painting to that in the famous "Young Bull" picture in the gallery of The Hague will attract the attention and the interest of students of Dutch Art.

Landscape, with Cattle

On canvas. 44 x 32.

SIGNED, lower right side: **PAULUS POTTER.** Date illegible.

RUBENS (Peter Paul), . Flemish School

Born 1577. Died 1640.

Sir Joshua Reynolds says: "The works of Rubens have that peculiar property always attendant on genius, to attract attention, and enforce admiration in spite of all their faults. It is owing to this fascinating power that the performances of those painters with which he is surrounded, though they have, perhaps, fewer defects, yet appear spiritless, tame and insipid. The productions of Rubens, on the contrary, seem to flow with a freedom and prodigality as if they cost him nothing; and to the general animation of the composition there is always a correspondent spirit in the execution of the work. The striking brilliancy of his colors and their lively opposition to each other, the flowing liberty and freedom of his outline, the animated pencil with which every object is touched, all contribute to awaken and keep alive the interest of the spectator; awaken in him, in some measure, correspondent sensations, and make him feel a degree of that enthusiasm with which the painter was carried away. To this we may add the complete uniformity of all the parts of the work, so that the whole seems to be conducted and to grow out of one mind; everything is of a piece and fits its place."

This picture has been engraved in "Paysages et Chasses de Rubens," Librairie Européenne, Bruxelles, 1858. It is somewhat smaller in size than the famous Rubens "Peasant Dance" of the Madrid Gallery, and has several variations: in the position of body and head of dog on the left; in the extended leg of man on the right, which, in the Madrid painting, touches the ground; in the trees of the extreme left, etc., etc.

The Village Dance

On canvas. 35 x 25.

RUBENS.

THE VILLAGE DANCE.

SECOND EVENING'S SALE.

FIFTH AVENUE ART GALLERIES.

WEDNESDAY, JANUARY 23D, 1895,

At 8 o'clock.

48

PETERS (Bonaventura), . **Flemish School**

Born, 1614. Died, 1652.

"He distinguished himself as one of the most eminent marine painters of his time. He painted storms with wonderful truth and effect, and also calms and prospects of towns and castles on the seashore, with nearly equal success. He exhibits a freshness of atmosphere and a transparency in the water that is admirable. His vessels and figures are correctly drawn, his pencil is light, his touch neat and full of spirit, his coloring exceedingly transparent; his water, whether calm or agitated, has great truth and delicacy."—*Spooner.*

Fortress in the Mediterranean

On oak panel. 37 x 24.

SIGNED, near centre at bottom: **B. P.**

49

RYCKAERT (David), . Flemish School

Born, 1612. Died, 1661.

He first painted landscapes, later peasant scenes in the style of Teniers and Ostade, and finally fantastic devil-scenes. "Towards the latter part of his life, he frequently painted grotesque and fantastic subjects, such as spectres, incantations, Temptations of St. Anthony, somewhat in the manner of Breughel. He treated them with so much spirit, beauty of penciling and coloring, liveliness of imagination, variety and humor of expression, that they had many admirers, and were eagerly purchased even by princes."—*Spooner.*

Temptation of St. Anthony

On oak panel. 28½ x 22.

SIGNED, on book by Anthony: R.

50

BERGHEM (Nicolas), . Dutch School

Born, 1624. Died, 1683.

As a landscape artist he belonged to the romantic school. This painting, although beautiful in tone, gives but a feeble idea of the genius of Berghem.

Landscape, with Cattle

On oak panel. 12 x 9.

51

OSTADE (Adriaan Van), . Dutch School

Born, 1610. Died, 1685.

Sir F. W. Burton writes: "Adriaan Van Ostade's scenes are taken from the ordinary peasant life. The subjects are trivial, and dealt with from the comic and grotesque point of view, sometimes with needless coarseness. These less agreeable characteristics are, however, redeemed by artistic qualities of a high order—by consummate skill in composition, and taste in arrangement; subtlety of chiaroscuro, and refined delicacy of color; appropriate and never overstrained action in the figures, and precision, combined with breadth of handling. It is for these merits that the works of Ostade are justly prized. His earlier pictures are the coolest in tone; those of his middle period more golden, showing gradually the influence of Rembrandt."

In the etching which Ostade made in the same year, 1647, he reproduces the right side of this painting quite closely; but the door on the left, with figure looking over, is a variation in the painting.

Cottage Interior

On oak panel. 16½ x 13.

SIGNED, lower right corner: **A. v. OSTADE, 1647.**

52

HEEM (Jan David De), . Dutch School

Born, 1603. Died, 1674.

He ranks as one of the greatest painters of still life that ever lived.

Still Life

On copper. 14 x 9½.

SIGNED, lower left corner: **J. D. HEEM.**

53

THE PAINTING ALLOTTED TO NUMBER FIFTY-THREE HAS BEEN WITHDRAWN FROM THE SALE.

54

VELDE (Willem Van De), . **Dutch School**

Born, 1633. Died, 1707.

A most distinguished marine painter. Walpole said of him : "He was the greatest man that has appeared in this branch of painting ; the palm is not less disputed with Raphael for history, than with Van de Velde for sea pieces." "In his colors the sky is sunny and brilliant, and every object is reflected in the glossy smoothness of the water, with a luminous transparency peculiar to himself."

Victualling a Man of War

On oak panel, 16 x 21.

SIGNED, on post near centre : **W. v. V.**

55

HOREMANS (Jan Joseph), . **Flemish School**

Born, 1682. Died, 1759.

Was a good artist, skillful in composition and careful in execution.

A Tea Party

On canvas, 25½ x 31.

SIGNED, lower right side : **J. J. HOREMANS, 1755.**

PAUL POTTER.

LANDSCAPE WITH CATTLE.

56

TERBURGH (Gerard), . . Dutch School

Born, 1608. Died, 1681.

Was an excellent painter and "excelled particularly in portraits." "In his coloring he was select and reserved. He preferred quiet and rather cool tones, and seldom introduced a brilliant or unbroken tint."

Portrait of a Divine

On canvas. 28 x 36.

SIGNED, bottom of column right, **Monogram, G. T.**

57

NEER (Artus Van Der), . Dutch School

Born, 1619. Died, 1683.

A great colorist. A master who succeeded as well in painting night-effects as in the portrayal of quiet sunny scenes. "His best pictures have a transparency of color, a lightness of hand, a general freshness and sincerity, and a mastery of composition which give them a very high rank in the Dutch School."—*Bryan.*

Landscape: The Canal

On oak panel. 25½ x 18½.

SIGNED, lower left corner, with **Monogram.**

58

MOLINAER (Jan Mienze), . Dutch School

Born, ?. Died, 1668.

Followed in the footsteps of Jan Steen, representing peasant life in interior and open-air scenes. "His color was warm and clear; his touch spirited, and his humor full but seldom coarse."—*Bryan.*

A Fire-side Game

On oak panel, 35 x 25¼.

SIGNED, left corner on box: **MOLINAER.**

59

SNAYERS (Peeter), . . **Flemish School**

Born, 1593. Died, 1670.

Was the best painter of scenes from military life in the whole Netherland school. Many of his scenes are taken from episodes in "The Thirty Years War." "His pictures are well designed, his composition ingenious, his pencil free and delicate, and his coloring rich and harmonious, approaching that of Rubens. He particularly excelled in battles and huntings, in which his figures and horses are designed and painted with great spirit and animation. Rubens extolled his talent, and Van Dyck painted his portrait among the eminent artists of his country."—*Biographical Dictionary.*

Giving the Pass-Word.

On oak panel, 39 x 29.

SIGNED, bottom, left of centre: **PEETER SNAYERS.**

60

STEENWYCK (Hendrik Van),

Flemish School

Born, 1550. Died, 1604.

Made a specialty of painting church interiors, and in this branch is unexcelled.

Church Interior

On oak panel. 12 x 10.

61

FUNCK (Melchior), . **Old German School**

Painting dated 1496.

No mention can be found of Funck in any of the art dictionaries. This portrait is conceived in the best style of Cranach, and proves that Funck must have been an artist of superior quality.

Portrait of a Nobleman

On oak panel. 15¾ x 20½.

SIGNED, upper corner: **MELCHIOR FUNCK, FECIT, ANNO, 1496.**

62

BORSSOM (Abraham Van), . Dutch School

Flourished second half 17th Century.

Little is known of his life. Was a pupil of Rembrandt, and a most excellent cattle and landscape painter. "His drawings are fine and highly estimated in Holland."—*Bryan.*

This painting is in the original wood-carved frame.

Landscape, with Cattle

On canvas. 32 x 26.

SIGNED, lower right side: **A BORSSOM.**

63

BRAMER (Leonard), . . . Dutch School

Born, 1595. Died, 1673.

He surpassed all his contemporaries in the representation of golden, silver, and marble vases, etc. Later he devoted himself to historical subjects, and in this field his smaller paintings are particularly remarkable. The figures are finely drawn, and there is an intense power in the coloring; so intense that his paintings have often ranked as Rembrandt's. "His pencil is light and spirited, and he was a perfect master of chiaroscuro."—*Bryan.*

A Human Sacrifice

On oak panel. 17 x 13½.

64

ZORG (H. M. Rokes), . . Dutch School

Born, 1621. Died, 1682.

"He attained great reputation for his pictures of subjects similar to his master, Teniers, representing interiors of Dutch apartments. The composition is ingenious, the design correct, the coloring warm and mellow, with good management of the chiaroscuro. They are very highly esteemed."—*Biographical Dictionary.*

The Housewife

On oak panel. 26 x 19½.

SIGNED, at bottom, right of centre: **H. M. SORG.**

65

HEDA (Willem Klaasz), . . Dutch School

Born, 1594. Died, 1678.

Exclusively a painter of still life. His work is easily recognizable because of its uniform silvery tone.

Still Life

On oak panel. 28 x 24.

SIGNED, edge of table, left: **HEDA.**

66

SUSTERMANS (Justus). . Flemish School

Born, 1597. Died, 1681.

He spent many years at the Court of Tuscany, and painted history and portraits, and in the latter branch was considered little inferior to Van Dyck. "When that distinguished painter visited Florence, he expressed his admiration of the works of Sustermans, and painted his portrait, of which we have an etching by Van Dyck himself. Rubens also esteemed him, and presented him with one of his own historical works, regarding him as an honor to his country." Lanzi says of him: "The artist had a neatness and elegance of pencil, extraordinary even in the school to which he belonged; and he possessed a peculiar talent of ennobling every countenance, without injuring the likeness."

A Knight of Malta

On canvas. 42 x 52.

SIGNED, lower left, about 8 inches from bottom: **JUSTUS SUSTERMANS.**

67

BOTH (Jan and Andries), . Dutch School

Andries, born, 1609. Died, 1644.
Jan, born, 1610. Died, 1662.

Jan was a most successful landscape painter, and Andries enriched his landscapes with figures and cattle. "Throughout their works everything is warm, tender and harmonious." This painting has been engraved by Jan Both.

An Italian Bridge

On oak panel. 22 x 18.

SIGNED on end of pillar: **BOTH.**

LANDSCAPE WITH FISHERMEN.

68

BLOOT (Peter Van), . . **Dutch School**

Born, (?). Died, 1667.

His paintings are very rare, and are much prized in Holland. Nagler says of him: "His coloring is soft, his brush light and delicate."

The Practical Joke

On oak panel. 10½ x 12½.

SIGNED on barrel: **P. B.**

69

VELDE (Esaias Van De), . **Dutch School**

Born, 1590. Died, 1652.

Bürger says of him that "he produced Jan Van Goyen, who produced Solomon Ruysdael, who produced Jacob Ruysdael, who produced Hobbema."

"His pictures are usually of small size, ingeniously composed, agreeably colored, and touched with a light, neat and spirited pencil. His expertness in small figures procured him almost constant employment from his contemporaries, who were anxious to have their landscapes adorned by his pencil. He was remarkable for his fondness of draping his figures in the Spanish costume.—*Biog. Dictionary.*

A Skating Scene

On oak panel. 29½ x 22½.

70

VERTANGEN (Daniel), . **Dutch School**

Born, 1598. Died, 1657.

Studied under Pœlemburg. "His pictures are well composed, agreeably colored and highly finished." His works are often ascribed to Pœlemburg.

Nymphs and Satyrs

On oak panel. 13 x 10½.

SIGNED IN FULL, lower left corner.

71

DROOGSLOOT (Joost Cornelisz), Dutch School

Born, 1590. Died, 1666.

Two beautiful examples of Droogsloot in the Gallery of the Hague, offer convincing proof that he was a superior artist and that many inferior works attributed to him must have been painted by imitators.

This remarkable painting is also signed Jan Steen. It is probable that Steen co-operated in the execution of this work, painting the front figures of the left-hand group. Both lived at Utrecht and were members of the same guild.

The Village Festival

On oak panel. 42½ x 28¼.

SIGNED, lower left side, **JAN STEEN**; in centre **DROOGSLOOT.**

72

MOUCHERON (Isaac), . Dutch School

Born, 1670. Died, 1744.

Son of the painter, Frederic Moucheron. (See No. 3). He went to Italy at the age of twenty-four and became a noted landscape painter in the Italian style. "He was a perfect master of perspective and architecture. He executed many easel pictures which are exceedingly prized in Holland and in every part of Europe."

The Mountain Pass

On canvas. 23 x 25¾.

SIGNED in the foreground: **MOUCHERON.**

DROOGSLOOT AND STEEN.

THE VILLAGE FESTIVAL.

73

RUBENS (Peter Paul), . Flemish School

Born, 1577. Died, 1640.

(*SEE NUMBER FORTY-SEVEN.*)

This rapidly executed study—probably the work of only an hour or two—shows, even more than a finished painting, the power and genius of the great master. A few similar sketches exist in the Munich Gallery, which connoisseurs know how to study and prize.

Study, Male Head

On oak panel. 11 x 12.

SIGNED with **Monogram.**

74

SCHALKEN (Godfried), . Dutch School

Born, 1643. Died, 1706.

A pupil of Gerard Dou. "He was remarkable for painting in a variety of ways, in all of which he excelled, but most in night subjects. He knew how to distribute the light of a flambeau or taper with extraordinary skill, so as to diffuse a brightness over his objects by a proper opposition of shadow, which only nature could equal; in this line he was without a competitor."—*Biog. Dictionary.*

Girl with Candle

On oak panel. 5½ x 7½.

SIGNED in full, lower left corner.

75

WIT (Jacob de), . . **Dutch School**

Born, 1695. Died, 1754.

He is said to have been influenced by Rubens, but this picture shows rather the Rembrandt spirit. In fact, the patriarchal figures on the right so strongly resemble figures (even to the very models) attributed to Rembrandt as to make it certain that many examples called Rembrandt in European galleries are really from the hand of De Wit. This painting proves De Wit to have been a great artist.

David and Solomon Receiving Gifts

On oak panel. 33 x 23.

SIGNED, lower right: **J. de WIT.**

76

HOBBEMA (Meindert), . **Dutch School**

Born, 1638. Died, 1709.

He appears to have been the scholar of Jakob Ruysdael. Sir F. W. Burton, says: "The landscapes of Hobbema consist generally of simple wooded scenes, often sunny, with an occasional pool of water or a mill. The majority of his works are held in England; they were little known or little appreciated in Holland till about a century after his death. They are now more generally valued, perhaps, than the works of any other landscape painter, and realize very large prices at auctions." The Hobbema of the Dudley Collection, with figures by A. Van de Velde, sold for 10,000 guineas in 1892.

The Village Mill

On oak panel. 14½ x 17.

77

HEEMSKERK (E. Van), . **Dutch School**

Born, 1645. Died, 1704.

A painter of genre scenes, peasant groups, etc. Siret says: "A touch spirituelle, very lifelike." This painting, although in very dark tone, will repay close examination and study. "Heemskerk gained a high reputation, and was considered an eminent artist in his day."

A Tavern Interior

On canvas. 16½ x 14.

SIGNED, lower right, deep under the paint.

LUNDENS.

N.Y. PHOTOGRAVURE CO.

THE HOUSEWIFE.

78

DENNER (Balthazar), . German School

Born, 1685. Died, 1749.

The spirit of his work properly places him in the Dutch school. He was extensively a portrait-painter, and in this department was the most painstaking artist that ever lived ; often, it is said, devoting three years to the painting of a single head.

This example is fully the equal of the two famous Denners in "The Belvedere," Vienna, and the two in the "Alte Pinakothek," Munich.

Portrait, Head of Old Man

On COPPER. 18 x 21½.

A strip of wood has been joined to the copper plate on the left, in order to throw the Head into the centre of the frame.

79

BERCKHEYDE (Job), . Dutch School

Born, 1630. Died, 1693.

Was a keen observer of nature, and painted landscapes and village scenes very much in the style of Teniers. "His careful study of nature enabled him to give an appearance of air and sunshine to his pictures, producing a very agreeable effect."—*Bryan.*

The Farm Well

On oak panel. 19 x 15½.

80

DOU (Gerard), . . . Dutch School

Born, 1613. Died, 1675.

After some preliminary instruction he entered the school of Rembrandt, where, in three years, he acquired such technical ability as was necessary to make him famous. "His pictures are usually of small size, with figures so exquisitely touched, and with a coloring so harmonious, transparent and delicate, as to excite the astonishment and admiration of the beholder. Although his works are wrought up beyond the works of any other artist, there is still discernible a spirited and characteristic touch that evinces the hand of a consummate master, and a breadth of light and shadow which is only to be found in the works of the greatest masters of the art of chiaroscuro. Dou was incontestably the most wonderful in his finishing of all the Flemish masters. Everything that came from his pencil was precious. His works are not numerous, and from this circumstance, and the estimation in which they are held by collectors, they have ever commanded enormous prices."—*Biog. Dictionary.*

This exquisite painting formerly belonged to the famous, or infamous, Lola Montez—probably the gift of a royal admirer.

The Hermit

On oak panel. 6½ x 9.

SIGNED, lower left, in the black: **DOUV.**

81

COQUES (Gonzales), . . Flemish School

Born, 1614. Died, 1684.

Was called "The little Van Dyck." "His groups of family portraits were considered superior to those of any artist of his time, Van Dyck alone excepted. He was employed by Charles I. and other potentates of his time. To those who have not seen the pictures of this extraordinary artist, it will be difficult to give an idea of the beauty of his style. Although his heads rarely exceed the size of an inch and a half, they have all the breadth, freedom of touch, and animated character of the works of Van Dyck. The heads and extremities are designed with the utmost correctness; his coloring has the freshness, and his draperies the ease observed in the works of his master. His family groups were admirably conceived, and in the accessories he displayed great taste and elegance. His paintings are few in number and are extremely valuable."—*Bryan.*

The Dance

On canvas. 56 x 37.

SIGNED, lower left corner: **G. COQUES, 1654.**

TENIERS.

GROUP BEFORE VILLAGE INN

82

MOLYN (Peter), . . **Dutch School**

Born, ?. Died, 1661.

His paintings are often mistakenly attributed to Solomon Ruysdael, although this beautiful example is superior to any Solomon Ruysdael I have seen. Mr. Bryan says: "He painted landscapes in a very pleasing style. His pictures are very rare."

The Bridge

On oak panel. 20 x 12.

SIGNED, on rail fence, right: P. M. 1628.

83

UCHTERVELT (Jan), . **Dutch School**

Flourished about 1670.

A superior artist, who is supposed to have studied under Terburg, "whose manner and subjects he imitated so closely that his pictures have frequently been taken for the works of that master. They usually represent domestic subjects, ladies at their toilet, musical parties, etc. They are well colored and highly finished. He excelled in his draperies, particularly in white satin, in which he equaled Terburg."—*Spooner.*

"Good pictures by Uchtervelt, in good condition, are very scarce."—*Bryan.*

The Quartette

On canvas. 27 x 34.

SIGNED, lower right hand: J. UCHTERVELT.

84

MAES (Godefroid), . . **Flemish School**

Painting dated 1627.

In the catalogue of Count Manfrin of Venice, from whose galleries I purchased this painting, it was, owing to its darkened condition, ascribed to G. MAES, the younger. Cleaning brought out the date 1627, which, as the son was born in 1649, necessarily makes it the work of his father, of whom it is *the only authenticated painting known.*

The Fish Auction

On canvas. 81 x 58½.

SIGNED, on left edge of stand, near centre: 1627, MAES.

85

CUYP (Albert), . . . Dutch School

Born, 1605. Died, 1691.

One of the very best landscape and cattle painters of the Dutch school. Berger has said of him that "one can always tell by the picture what time of day it represents."

"Cuyp, who has been called the Dutch Claude, acquired the chaste and exquisite style for which he is so particularly admired, by a close and vigilant attention to nature. His pictures frequently represent the borders of the Maas, with shepherds and herdsmen tending their cattle. These subjects he has treated with an enchanting simplicity that may truly be said to be peculiar to him. Whether he wished to exhibit the dewy vapor of morning, ushering in the brightness of a summer day, the glittering heat of noon, or the still radiance of evening, nature is perfectly represented. No painter, perhaps, has surpassed him in the purity of aerial tint. The pictures of Cuyp are to be met with more frequently in England than in any other country, and, with the exception of those in the Louvre, almost all his masterpieces may be found in the public galleries and private collections of this country, for it was in England that the beauty of his pictures was first appreciated."—*Bryan.*

Morning Landscape, with Cattle

On oak panel. 15¼ x 9½.

SIGNED faintly on grass under cow, extreme left: **A. CUYP.**

86

NASON (Peter), . . . Dutch School

Flourished second half of 17th century.

Little is known of his life. He appears to have visited England, inasmuch as he painted the portrait of Charles II. "His portraits are composed with much knowledge, excellently drawn, and of careful execution."

Portrait of a Young Girl

On canvas. 25½ x 33¼.

SIGNED, lower left side: **P. NASON.**

87

BEYEREN (Abraham Van), . Dutch School

Born, 1620. Died, after 1674.

He painted flowers and fruit, but principally fishes, which he portrayed in such masterly manner that he has been called "The Raphael of Fishes." Van Beyeren spent some time in the studio of Rembrandt, and it is worthy of remark that this painting bears Rembrandt's signature in addition to his own. Connoisseurs will appreciate that this example is indeed worthy of the very greatest master.

Cat and Fish

On canvas. 24 x 19½.

SIGNED, on edge of table, right hand: **BEYEREN. REMBRANDT.**

88

GOYEN (Jan Van), . . Dutch School

Born, 1596. Died, 1656.

Whoever learns to love Dutch art will especially learn to love the work of Jan Van Goyen. The father-in-law of Jan Steen—the teacher of Solomon Ruysdael and of Nicolas Berghem—Van Goyen was in the closest relation with the greatest masters of his time. This example can justly lay claim to being one of the most beautiful Van Goyens in existence.

Landscape, with Fishermen drawing Net

On oak panel. 18 x 16.

SIGNED on the boat: **J. VAN GOYEN, 1644.**

89

TENIERS (David), The Son, . Flemish School

Born, 1610. Died, 1690.

"He was a constant and faithful observer of nature, which is discernible in all his works. His favorite subjects were landscapes with small figures, village festivals and merrymakings. That he might have an opportunity of studying from life the rustic character of the peasantry, their sports, rejoicings, quarrels, and combats, he established himself in a retired situation in the village of Perk, where he could mingle with the people and observe with a painter's eye their character under the impulse of the various passions; and it is surprising that he was able to give such an admirable variety to representations, which, in their nature, appear confined and uniform. His pencil is free and delicate, his trees are touched with a spirit and taste for which he is remarkable, his skies are light and floating, and there is a silvery charm in the coloring of his best works peculiar to himself. His pictures are generally clear in all their parts with a beautiful transparency."—*Spooner.*

Group before Village Inn

On oak panel. 25 x 20.

SIGNED, on log in centre, with **Monogram: D. T.**

90

LUNDENS (Gerrit), . . Dutch School

Born, 1622. Died, after 1677.

A highly esteemed painter. The books say that he painted in the style of Metzu, but this magnificent painting shows clearly the manner of Peter de Hooch.

The Housewife Cleaning Fish

On oak panel. 28 x 17.

SIGNED, lower left corner: **G. LUNDENS.**

91

WOUVERMAN (Philips), . Dutch School

Born, 1614. Died, 1668.

"The pictures of Wouverman are held in the highest estimation; they usually represent hunting and hawking parties, horse fairs, encampments, halts of travelers, and other subjects into which he could introduce horses, which he designed with a correctness and spirit which has never been equaled. It is commonly reported that he never painted a picture without introducing a white or gray horse; but this is probably incorrect. Some of his landscapes are simply composed, and others are enriched with architecture, fountains, or edifices of a beautiful construction. His invention was so abundant that none of his pictures have either the same grounds or distances, varying perpetually with inexpressible skill. His figures are admirably drawn and grouped with uncommon taste and ingenuity. The pencil of Wouverman is firm yet delicate; his distances recede with true perspective beauty, and his skies, atmosphere, trees and plants are all exact and lovely imitations of nature. He was one of the best painters that the world has produced."—*Biographical Dictionary.*

Repose of the Hawking Party

On oak panel. 25¼ x 19.

SIGNED, lower left corner, with **Monogram: Ph. W.**

NETSCHER.

THE LOVE LETTER.

92

NETSCHER (G.), . . Dutch School

Born, 1639. Died, 1684.

"Netscher, who became very popular amongst the upper classes of The Hague, painted scenes from their social indoor life, much in the manner of his principal master, Terburg." He excelled in the elegance of his figures and in his sense of beauty of form. Some critics maintain that he was the best painter of stuffs in the Dutch school, and that in tasteful composition and correct design he was the superior of TERBURG.

The Love Letter

On canvas. 29½ x 23½.

SIGNED, on rung of chair, left: **G. NETSCHER.**

93

WEYDEN (Roger Van Der), . Flemish School

Born, 1399. Died, 1490.

"The style of Roger, though thoroughly Flemish, differs widely from that of John Van Eyck, and affords little ground for the story that he had been Van Eyck's pupil. He seems to have been a man of strong religious feeling. Less intensely realistic than Van Eyck, less gifted with the desire and the power to reproduce the phenomena of nature for their own acts and in their completeness, he thought more of expressing the feelings common to him and the pious worshippers for whose edification he wrought. Still, he was naturalistic too, in the sense in which that term applies to all painters of the early Flemish school, in that he imitated with minuteness every object which he thought necessary to his compositions. His scenes seem filled with the light of early morning. His color, pale in the flesh tints with grayish modelling, is varied and delicately rich in the clothing and other stuffs introduced. Thus he transferred to his oil pictures the light and brilliance of missal painting, an art which he had perhaps himself practiced. The influence of this painter was widespread and lasting."—*National Gallery Catalogue.*

So far as known, this is the finest example of the early Gothic School of Art now in the United States.

The Holy Family

On oak panel. 18 x 20.

HALS (Frans), . . . Dutch School

Born, 1584. Died, 1666.

Students of Dutch art have gradually come to realize that one of the great representative art-geniuses of the world was Frans Hals. "Of the host of distinguished painters in that branch of art who practiced in the Netherlands in the first half of the XVII. century, he stands forth as the first, Rembrandt only excepted." Yet, whoever has carefully studied the paintings of Hals in the Museum of Haarlem must have been impressed with the probability, if not the certainty, that Rembrandt drew the model of his style from his work. Other of his paintings again prove that Van der Helst, so different from Rembrandt, took his style from the same great source. Unquestionably he stands out as one of *the greatest masters in portraiture of his own or of any time.*

This painting formerly formed part of the collection of Ferdinand II., King of the two Sicilies. In treatment it greatly resembles "The Portrait of a Cavalier," belonging to the Marquis of Hertford, and now regarded as the greatest Hals in all England.

It is my well-considered opinion, being as impersonal in my judgment as I can be under the circumstances, that this painting will yet be recognized as *one of the very greatest master-pieces* of the Netherland School.

Portrait, Head of Young Man

On canvas. 19½ x 25½.

NOTE.

Since the issue of this Catalogue, the original, genuine Signature *of* "Rembrandt" *has been discovered on Painting numbered 94. It will be sold as* REMBRANDT, under guarantee. *It is a glorious example of this greatest of all Masters.*

FRANZ HALS

PORTRAIT.

G95
S182

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